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Ontario Theaters 'Merge'

In a deal that was on the verge of being concluded at press time, the two LF theaters in Ontario, CA, will be reduced to one, ending a strange, brief episode in the history of LF exhibition. The **San Bernardino County Board of Supervisors** was scheduled on March 31 to ratify an agreement between the county, **Edwards Theaters Circuit**, the **Mills Corporation**, and **Ogden Entertainment** that would convert the Ultrascreeen (Iwerks) 15/70 3D theater in the Ontario Mills mall into the Edwards IMAX 3D theater.

One of the most dramatic signs of the growth of the LF industry was the opening last spring of two 3D 15/70 theaters virtually across the street from one another in Ontario, 35 miles from downtown Los Angeles. Edwards was planning to place an IMAX theater in Ontario as part of its multi-theater deal with **Imax Corporation**. Mills was considering Edwards and AMC for the cinema concession in its mall.

At roughly the same time, the county concluded that an LF theater could help fund the San Bernardino County Museum in Redlands. Rather than build at the museum, which draws only about

Euromax Filmmakers' Symposium in London, Brussels

The past and the future of the LF industry were the focus of the 1998 **Euromax Filmmakers' Symposium**, held in London and Brussels, March 5 - 8. The conference featured an engaging mix of screenings and discussion sessions that looked back to the earliest days of the IMAX® format and forward to the possibility of all-electronic giant screen presentations. In between, LF experts presented examples of the current state of film stocks, digital effects, and camera systems, and participated in frank and sometimes controversial exchanges of opinion.

The symposium concentrated on the artistic, technical, and financial aspects of filmmaking, almost entirely avoiding discussions of marketing, exhibition, and other topics. This and its small size - fewer than 150 attendees - gave the Euromax meeting a flavor distinctly different from other industry conferences.

London in 3D

The meeting started in London at the new **Pepsi IMAX Theater** in the Trocadero in Piccadilly Circus. The Trocadero is a glitzy, high-tech mix of video arcades, record shops, and other boutiques, just off one of the British capital's highest-volume tourist areas. The Pepsi IMAX Theater is the UK's first 3D LF theater, and the first of at least three LF theaters to be built in London in the next few years.

On Thursday, the conference took advantage of the theater's capabilities to present four 3D features: *Transitions*, *Imagine*, *The IMAX Nutcracker*, and *Across the Sea of Time*, with the animated short *Paint Misbehavin'* preceding *IN*.

Panel discussion:

3D Computer Imaging

Mike Boudry, Computer Film Company; Ben Stassen, nWave Pictures; Pascale Ville, Ex Machina, Paris.

All panelists showed samples of the 3D footage they had created.

Boudry recalled that he had predicted at the 1996 Euromax meeting that costs of digital effects would drop, which has come to pass. With lower hardware costs and competitive pressures, digital work for LF films is now only about 50% more expensive than comparable work for 35mm features.

Stassen said the economic pressures 3D film confront stem from the relatively small number of 3D theaters - about 30 at present with another 20 expected in the next year or two. For their coming 3D feature, *Encounter in the Third Dimension*, nWave is lessening this problem by offering 2D theaters an anaglyph (red-blue) 3D version of the film. This will mark the first time a film has been distributed in both full-color 2-strip polarized 3D and single strip anaglyph 3D. Stassen pointed out that the fact that 35 of the film's 42 minutes are being digitally generated made creating and tweaking the anaglyph version much simpler than it would be with conventional techniques.

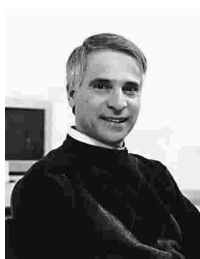
Ville discussed the 3D work Ex Machina performed for *L5: First City in Space*, including space station exteriors and star field shots, in which resolutions between 2K and 8K were used. In response to a question about the costs of 3D computer animation, Ville said that the cost of 8 minutes of GCI in *L5* was US\$5 million.

A minor dispute broke out when Stassen criticized **Imax Corporation** for

(See *EUROMAX* on page 6)

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by Marty Shindler

Shindler's Site

"When will large-format effects budgets be more realistic?" asked the Executive Producer at one of Hollywood's digital production facilities recently. "Time after time we put our best foot forward, crank up the creative juices and sharpen our pencils. But our bids are always considered way too high!"

I attempted to interrupt, but he wasn't letting up.

"We want to help grow the industry, so we have purposely worked on a lower margin than normal. We've gotten 'our share' of work, but at these low rates we need even more jobs to make it worthwhile.

"And don't give me the Economics 101 answer!" he bellowed, pushing his blood pressure up a notch or two. "I know what you are going to say, that when more theaters are built, more films will be needed and the increased box office will help drive up production budgets, which in turn will mean better and more realistic effects budgets. That will then generate more revenue which will prompt more theaters to be built, keeping the circle in continuous

movement."

Of course, he was right, at least theoretically. But before I could interject, he continued.

"You are also going to tell me about the increased number of commercial LF theaters and say that when more 'commercial' or 'mainstream' films get produced in large format there will be more money to spend on effects. There has to be a way to get those bigger films produced sooner and speed up the process, but how?"

With that, he left to take a telephone call, so I had a chance to ready my response.

When he returned, I said, "Just as in your digital production company, there are two approaches to this problem."

He looked at me quizzically. "What do you mean?"

"In running your business you have a two-pronged approach to finances," I said. "First, you keep a lid on your spending. You watch wages, rent, and other overhead items, and you're careful about making large capital investments." He nodded in agreement. "That's exactly what the LF producer is doing when analyzing your bid and attempting to get the most for his production budget," I continued, as again he nodded in agreement.

"Second, you do all you can to maximize revenue. Managing the cost

side only takes it so far. That's why you're always hustling more work. But I think large-format producers and distributors could do more to maximize their revenue and build their bottom lines. Maybe then they could allocate some of that 'extra' toward more production."

"What should they do?" he asked.

"Large-format distributors need to begin thinking outside the box. They all push for as many leases and playdates as possible and revenue in this area will grow as more theaters come on line. However, I don't think they're looking at other potentially lucrative revenue sources. When was the last time you saw any LF product at your local video store?" I asked.

"Not recently," he replied.

I continued, "Sure, the videos are available for sale at many of the theaters showing the films, but after a family of four has just paid to see the film, does Dad really want to shell out another 30 bucks to buy the tape? But if the film were available for rent or sale at their video store back home, they might just rent it a few months later. They might even buy it. After all, video is the single largest revenue source for most Hollywood studios. All LF distributors have video divisions, but they don't seem to adequately

(see **SHINDLER** on page 10)

Letter from the Editor

With this issue, *MaxImage!* is six months old. It has been very gratifying to receive your praise and compliments during that time. Our goal is to meet the needs of the LF industry for objective and useful information, and from what we are hearing from you, we seem to be succeeding.

Of course, we would like to do better. To that end, we will shortly be sending all subscribers a survey, asking you to tell us more specifically what you like and dislike about *MaxImage!* We urge you to respond frankly.

There are two other things you can do for us. You may have noticed that

there have been no Letters to the Editor in the last few months. We want to change that, but need your help. Have you seen something in *MaxImage!* that you wanted to respond to? Is there something you think the industry should know? Put a letter in our Mailbox, by e-mail, fax, or snail mail.

Finally, please remember that *MaxImage!* is a very small business that is supported solely by subscriptions. If you copy more than one page of any issue you are violating copyright law, and more importantly to us, you are making it harder for us to continue providing this service to you and the rest of the industry.

—James Hyder

^R CORRECTIO^{NS}

The correct title of the position opening at Science World British Columbia, (March '98) is Group Sales Manager. The position reports to the Director of Marketing and Communications, Ray Lord, who remains in that position.

In the item on Brian Demkowicz's move to Disney (March '98) we incorrectly identified Disney's new Orlando theme park. It is called Animal Kingdom.

Review: *Everest*

by Ric Bayly

Following a massive marketing campaign and extensive media coverage, public and LF industry expectations for **MacGillivray Freeman Films' *Everest*** were sky high. Viewers are rewarded with a beautiful and powerful film that engrosses the viewer with sublime and artful images and good storytelling.

On *Everest*, one person dies for every five who attain the summit. The butter candles floating through the film's opening shot could symbolize the lives of the men and women who have perished on the world's highest mountain: they flicker brightly but can be snuffed out quickly in the wind. The candle motif is developed as we follow one of the film's protagonists, **Jamling Norgay**, climbing in the footsteps of his legendary father, **Tenzing Norgay**, who, with **Edmund Hillary**, first conquered Everest in 1953.

Already an accomplished mountaineer, Norgay takes every precaution to make sure the mountain gods are on his side, obtaining the blessing of his priest and visiting several visually delightful religious sites. In one memorable shot, 25,000 butter candles lit for Norgay outline a night-sheathed temple.

We expect spectacular photography from a film about the world's highest mountain and are not disappointed: in a subtle echo of the butter candles, expedition tents glow in total darkness until the time-lapse moon rises to illuminate the looming mountain behind; a helicopter floats over a hauntingly beautiful mist-covered Kathmandu; an avalanche roars down the mountain directly onto the camera; and a POV shot looking down through the feet of a climber crossing a deep glacial crevasse on a rickety aluminum ladder whitens knuckles throughout the theater.

The personalities of Norgay and Spanish climber **Araceli Segarra** enliven the human component of the film. But the real story in any ascent of Everest is how some individuals are able to push past pain, fatigue, and danger to achieve a

goal few others have attained. The risk involved is vividly dramatized by the catastrophe that struck two other expeditions on the steep slopes above the MFF team on May 10, 1996. Expedition leader **Ed Viesturs** is seen talking via walkie-talkie with his friend, Everest guide **Rob Hall**, trapped high on the mountain and beyond rescue after a sudden storm. Hall's final poignant satellite call to his pregnant wife was widely reported in the press at the time of the tragedy and is handled sensitively in the film.

Equally compelling is the story of Hall's client, **Beck Weathers**. While his companions were either dead or fighting to save their own lives, Weathers was left for dead, frozen in the snow at 26,000 feet (7,900 m). But this man's inner candle refused to be snuffed out. After a night exposed to -100-degree F (-73 C) wind-chill and snow, Weathers came back to life against all odds and, with the help of Viesturs and his team, climbed far enough down the mountain to be rescued by helicopter.

The film's only major stumble is that the climb's "scientific mission" seems obligatory and forced. Although the movie suggests that the expedition was built around the goal of researching minute geological movements with Global Positioning System technology, the drama on the mountain overwhelms the "bit part" played by this mission. Geologist **Roger Bilham**, who is meant to be a key player, comes off as tangential to the rest of the film.

In contrast, the science of the physiology of high-altitude climbing is worked into the fabric of the story in a way that helps dramatize the dangers of Everest's "death zone."

In an important storytelling choice, the most amazing feats in the MFF climb are only implied. As hard as Viesturs and the on-camera expedition members struggled to attain the summit, the film crew - co-director **David Breashears**, cameraman **Robert Schauer**, and support climbers **Jangbu Sherpa**, **Lhakpa Dorje**, **Thilen Dorje**, and **Muktu Lhakpa** - worked even

Everest Opens to Raves and Sky High Box Office

Everest, from **MacGillivray Freeman Films**, entered the record books in March, opening at ten theaters its first week and grossing US\$764,912. This put it at number 20 on *Variety's* North American Box Office roster for the week ending March 12. In the second week grosses jumped to \$1,058,344 in the same 10 theaters, putting *Everest* at number 14. Foreign box office brought the worldwide cumulative week 2 total to \$1,905,783.

Domestic per-screen averages of \$76,491 and \$105,834 are by far the highest on *Variety's* list. The only films - in any format - coming close to *Everest* in per-screen numbers were **Sony Pictures Classic's *Thrill Ride***, with \$38,555 in the week ending March 12, and ***Across the Sea of Time***, with \$27,152 in the same week. (At present, SPC and MFF are the only LF distributors reporting box office numbers to *Variety*.)

As expected, virtually all theaters showing *Everest* are reporting record crowds. Some 3D theaters are claiming that it is the only 2D film to have rivaled the performance of their 3D films. Critical acclaim has matched audience reaction, with virtually no negative reviews in sight. *Variety* and the *Hollywood Reporter* raved, the latter calling it "one of the best IMAX movies yet made."

harder to get an IMAX camera there ahead of them. Despite the devastating setback of the tragedy that occurred above them, their effort succeeded.

With so much to show and tell, compressing the film into standard LF feature length hurts. Such grand stories and vistas are too large for a short 44 minutes. But the film is an extraordinary accomplishment, and for millions who can only shudder at the thought of being there, we can now see in *Everest* the most spectacular images ever taken from the top of the world.

Ric Bayly, a filmmaker, radio host, and multimedia producer, is President of Bayly Technology Consulting, Inc., a media systems and facilities design consulting firm in Cambridge, MA.

THE BIZ

PERSONNEL

Bishop is Director in Sioux Falls

Steve Bishop, Manager of Space Center and Omnimax Projects at the **Museum of Science and Industry** in Chicago, has accepted the position of Director of the new **Science Discovery Center** in Sioux Falls, SD. In 1982, Bishop was one of the founders of Cinema 360 and served as its first vice president. In 1985 he went to MSI, opening and managing the Henry Crown Space Center and Omnimax Theater. He will start in Sioux Falls on May 3.

The Science Discovery Center, set to open in the summer of 1999, will include a 180-seat 8/70 theater in a 60-ft (18-m) diameter dome. The 65,000-square-foot (6,000-square-meter) SDC will be housed in the Washington Pavilion of Arts and Sciences, along with a performing arts center and an art gallery.

Bishop tells *MaxImage!* that he is looking forward to the challenges of opening a new facility, and although he regrets leaving the many friends he's made in Chicago in the last 25 years, he is pleased to be moving closer to family in his home town of Minneapolis. His phone number at the Science Discovery Center will be (605) 367-7397.

Falk joins Cinemark

In early April, **Terrell Falk** started as Vice President of Large Format Theaters for **Cinemark USA, Inc.**, the fifth largest theater chain in the U.S. Falk will be responsible for opening 12 IMAX 3D/SR theaters in North and South America over the next three years. The first three, set to open by the end of the year, will be in Rochester, NY; Dallas, TX; and Tulsa, OK.

Falk continues in an advisory role on the LF film about golf being made by **JQH Film Entertainment**, where she was Vice President of Marketing before joining Cinemark. However, most of Falk's duties will be assumed by JQH's **Kelly Meade**.

Falk will remain based in the Houston area, but expects to travel extensively to the new theater locations as they progress, and will be at Cinemark's Dallas offices at least

once a week.

Griesmer, Corfino: Iwerks Sr. VPs

Daniel Griesmer has been appointed Senior Vice President and General Manager of **Iwerks Entertainment**, and **Jon Corfino** has been promoted to Senior Vice President of Film and Executive In Charge of Production.

Griesmer will oversee all aspects of product development, manufacturing, touring ride simulators, and field operations. Before coming to Iwerks, Griesmer was Vice President for Planning and Development for Mann Theaters (Cinamerica Theatres, L.P.), and prior to that was responsible for operations at Sony/Loew's Theatres Management Corp. from 1990 to 1995.

Corfino, who served as Vice President of Attractions for two years before this promotion, will be responsible for expanding Iwerks' production and distribution activities for LF and ride simulation theaters. His first accomplishment in this respect is the partnership with **nWave Pictures** for distribution of *Encounter in the Third Dimension* (as reported in last month's issue of *MaxImage!*).

Wenhardt to open San Jose theater

On April 13, **Wesley Wenhardt** will start as Director of Visitor Services at the **Tech Museum of Innovation** in San Jose, CA. In this position he will be responsible for the Museum's IMAX Dome theater (to open in October), admissions, and shops. He leaves the **Ontario Science Center** in Toronto, where he served as Theater Director since September 1996.

When it opens in the fall, the Tech will have 32,000 square feet (2,900 square meters) of exhibit space in four galleries, as well as hands-on labs for student workshops. An up-to-the-minute view of the construction of the facility is available at <http://www.thetech.org/ops/newhome>.

Before OSC, Wenhardt was theater director at the **BMW Pavilion IMAX Theater** in Cape Town, South Africa, and at

the **Canadian Museum of Civilization** in Hull, Ontario, Canada.

Novatney is VP, GM of Metreon SF

Kari Novatney has been appointed Vice President and General Manager of **Metreon**, the Sony Entertainment Center in San Francisco that will house the Bay area's first LF theater. Novatney will be responsible for all aspects of the center's operations, including personnel, guest services, marketing, finance, and partner and government relations for the 350,000-square-foot (32,100-square-meter) facility.

Scheduled to open in spring of 1999, Metreon will house a Sony IMAX theater and 15-screen multiplex, along with a Discovery Channel Store and three themed interactive family attractions, based on literary works by Maurice Sendak, David Macaulay, and Jean Giraud.

Novatney, 29, has been involved with the development of Metreon since its inception in 1994. From 1993 to 1996 she worked for Baltimore-based Strategic Leisure, an entertainment development and consulting firm, where she managed projects for the Walt Disney Company, the Baltimore Zoo, Jim Henson Productions, Chicago's Navy Pier, as well as Sony Development.. She holds a B.S. in Industrial Engineering from Stanford University.

Postion Sought: Theater Director

Thomas Sanford IV seeks a directorship or other position of responsibility overseeing the construction and/or operation of a large-format theater. Active in the LF and motion simulation industry for nearly a decade, Sanford worked at **Berkshire Ridefilm Corporation** and the **IMAX Theater at Scottsdale, AZ**. In 1992, he successfully opened the IMAX 3D theater at **Moody Gardens**, Galveston, TX, serving as its Theater Director for two years. In 1994, he opened the **Entergy IMAX Theater** in New Orleans and was Theater Director there for three years.

Sanford is also available for consulting on theater startups or operations.

THE BIZ

FILM STOCK

For a complete resume, please call (413) 552-0648 or e-mail tdsiv@aol.com.

Iwerks, Prov Cap feud over merger

A skirmish over the merger of **Iwerks Entertainment** and **Showscan Entertainment** was fought with a volley of press releases in late March, triggered by a message from investment management firm Providence Capital that urged Iwerks stockholders not to approve the pending merger.

Iwerks and Showscan mailed proxy materials to shareholders on March 10, and set meetings for March 31 to consider the deal. On March 17, Providence Capital issued a press release objecting to the merger on the grounds that Iwerks had not provided shareholders sufficient information on the projected financial health of the merged company; that CEO Roy Wright, who had negotiated the deal, had been replaced recently by Charles Goldwater; that Iwerks shareholders would be giving up 25% of their equity in exchange for Showscan, a company that has shown significant losses in the past six years; and that acquiring Showscan does not help Iwerks compete against Imax in the LF business.

The next day, Goldwater fired back with an open letter to Providence president Herbert Denton, saying that Showscan's theaters and film library would add a consistent revenue stream to Iwerks' coffers, and the larger network of theaters would increase the value of Iwerks' film library. The merged company, he said, would also realize savings from the elimination of redundancies in film distribution and development, among other areas. Goldwater pointed out that most of Showscan's losses had occurred more than five years ago, and had no bearing on the current value of its assets.

The Iwerks CEO also stated that his recent arrival should have no impact on the shareholders' vote, since Wright remains on the company's Board of Directors to help complete the deal, and he, Goldwater, had had enough time to study the merger fully.

Goldwater closed by pointing out that the management and directors of Iwerks, who support the merger, jointly hold 1.6 million shares, and thus have a greater stake in the long-term health of the company than Providence, with only 200,000 shares. He added that the management and other long-time shareholders "do not have the luxury of pursuing a short-term fix, or realizing a quick profit, at the expense of Iwerks' long-term prospects."

On the 19th, Denton returned fire with a release that accused Goldwater of still failing "to address the paramount issue for [Iwerks'] shareholders: what is the projected profitability due to the merger with Showscan?" He expressed no confidence in Iwerks' Board, saying that "management actions, approved by the Board, have savaged Iwerks' share price from a high of \$36 per share in 1993 to \$3 per share today." Denton also challenged Goldwater's assertion that Providence Capital was out for a quick profit by citing its efforts on behalf of several underperforming companies.

On Monday the 23rd, Iwerks issued a press release announcing a series of meetings with major stockholders prior to the March 31 vote to "accentuate the strategic and financial benefits" of the merger. The release included a table that projected 1999 earnings per share of 2 cents for the combined company compared, with a loss of 26 cents for Iwerks alone if the merger failed.

As *MaxImage!* went to press, Iwerks announced that Institutional Shareholder Services, which provides proxy voting and corporate governance services, had met with Iwerks management and representatives of Providence Capital. ISS issued a report on March 24 in which it concluded that the merger would be "beneficial to both Iwerks and its shareholders" and disagreed with Providence's claim that Iwerks had not supplied enough information about its restructuring plans.

However, Iwerks did not agree with ISS on all points: a March 26 release urged stockholders to vote for its amended stock-

option plan, which ISS did not approve.

Moody's, S&P raise Imax ratings

On March 12, Moody's Investors Services upgraded **Imax Corporation's** \$65 million of senior notes due in 2001 from B1 to Ba2 and its US\$100 million of convertible subordinated notes due in 2003 from B3 to B1. A week later Standard and Poor's raised its credit ratings on Imax senior unsecured debt and corporate credit from single-'B'-plus to double-'B'-minus. The rating on subordinated debt rating was raised from single-'B'-minus to single-'B'.

Both Moody's and S&P consider Imax's outlook stable, based on its brand strength and leadership position in the fast-growing LF industry. Moody's cited the geographic diversity of Imax's expansion as a useful "hedge against regional and/or country cyclicalities and a means to support further growth." Both analysts felt that risks facing the company include its plan to expand rapidly into commercial exhibition and owned-and-operated theaters, the potential for technological obsolescence, and the possibility of inadequate supply or quality of LF films for commercial venues.

MegaMax Merges with Hi-Tech

MegaMax Systems, Inc., formed in February by the merger of **Educational Marketing Concepts** and **World Cinemax Productions, Inc.**, has brought LF projector maker **Hi-Tech Motion Picture Systems** of St. Augustine, FL, into its fold. Hi-Tech manufactures 8/70 projectors based on its own patent-pending design that the company claims cost less than a third the price of an IMAX projector, and can be operated for less than one sixth the cost of running an IMAX system. Hi-Tech offers dome and flat screen systems in 2D and 3D formats and says it is thinking about offering a 15/70 projector.

The deal ensures that MegaMax's Gatlinburg theater, due to open next month, will be equipped with a Hi-Tech projector, as will most, if not all, of its future theaters.

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(from **EUROMAX** on page 1)

refusing to rent him a 3D camera for *EITTD*. Imax's **Lorne Orleans** and **David Keighley**, who were in the audience, protested that there was no policy of restricting rentals, Orleans pointing out that two of the cameras had been out of commission for six months each while being refurbished and rebuilt, which may have been the reason for their limited availability. Stassen later characterized Imax's no-printdown clause in its 3D camera rental agreements as restraint of trade.

3D Conversion demoed

A highlight of the 3D portion of the conference was the first public screening of 15/70 test footage of the Xenotech 2D-to-3D conversion process. **Christopher Reyna** of **Imagica USA** and **Jim Lynch**, U.S. representative of Australia-based **Xenotech**, ran three 3D versions of a 20-second sequence of seals swimming underwater from John Weiley's *Antarctica*. (Weiley was instrumental in bringing the Xenotech system to the LF market.) In the first version, all depth effects appeared beyond the frame of the screen; in the next pass objects appeared in front of the screen, and in the third version the depth effects were even more pronounced, and computer-generated particle animation was added to simulate plankton swimming in the water. At its most extreme, the conversion process created unnatural distortions, but Reyna stressed that the goal was to create "photorealistic" 3D effects from 2D originals. (See also *MaxImage!*, Dec. 1997, and Feb. 1998.)

Delegates who opted to forgo the afternoon screening of *ATSOT* were invited to tour the facilities of the Computer Film Company, a few blocks' walk from Piccadilly. CFC President Mike Boudry showed his guests around the

company's workstations, film recorders, and other high-tech systems and screened samples of CFC's feature film work in the basement screening room.

After the day's activities, the delegates took the Eurostar high-speed train (first class, with dinner, courtesy of Imax Corporation) through the Chunnel to Brussels. (One is sorry to have to say that although the Chunnel is an astounding feat of engineering, as a travel experience it is rather dull: 20 minutes in the dark. Perhaps they could arrange colored lights on the walls that would form interesting patterns as the train zips by at 120 mph (200 kph).)

"If it feels right,
it's probably wrong."

—Steve Judson
on editing LF film

If it's Friday, this must be Brussels

The Belgian portion of the meeting was held entirely at **Kinepolis**, Europe's largest multiplex cinema, with 14 conventional houses and a 430-seat IMAX theater. Once in Brussels, the conference packed a great deal of activity into a very brief period. The only disadvantage to this tight schedule was that conferees' only taste of the European capital was on the daily bus rides between the main conference hotel and Kinepolis, a route that did not traverse the city's most attractive neighborhoods. However, rainy cold weather all three days of the symposium persuaded most people that staying indoors was not such a bad idea.

Friday morning began with a screening of the very first IMAX film, *Tiger Child*,

which was followed by *Circus World*, a 25-minute look at the Ringling Brothers Barnum and Bailey Circus as it was in the mid 1970s. These historic films were introduced by **Roman Kroitor**, co-developer of the 15/70 system, co-founder of the company that was to become Imax Corporation, director of CW, and producer of both CW and TC.

Screenings of *Living Planet* and *Fires of Kuwait* introduced by director **Dennis Earl Moore** and producer **Di Roberts**, respectively, were followed by:

Panel discussion:

LF Digital Camera Work

Steen Iverson, *Sirius Film*; **David Keighley**, *Imax Corporation*; **Ben Stassen**, *nWave Pictures*.

Iverson showed a brief experiment he had shot in 15/70 with a scanning digital system mounted in a Hasselblad camera. In contrast to most charge-coupled device (CCD) chips, which consist of a light sensitive 2-dimensional surface, the scanning system is a single row of receptors which is moved by a motorized mechanism to cover the image area. According to Iverson, although the system is slower than other devices, it produces very high quality images and is quite inexpensive. Because of the long exposure times required (several minutes per frame), the system is only suitable for animation at present. For his test, Iverson arranged an automated motion control system for his subject, a cappuccino machine.

Stassen, whose *Thrill Ride* included the first LF footage captured with a digital camera, discussed the improvements in technology that have occurred in the year since he shot the animated model mine ride sequence for *TR*: chip sizes and resolution have increased, and download times have decreased.

Saying that for him digital means post-production, Keighley spoke of the new digital technologies that permit the removal of dust and other imperfections from the D1 video transfers made for home video releases of LF films, adding that it is his goal within two or three years to apply the same techniques to making release prints. This would improve image

quality while eliminating the need for expensive and time consuming hand spotting of prints.

European Technical Update

The presentation on "Film stocks and Format Choices" included screenings of *Châtrer les Porcs Pour Une Meilleure Plus Value*, a.k.a. *Boar Pigs*, Tom Huggins' 75-second ode to grain (being the first film blown up from super 8mm to 15/70) and the 15/70 film stock tests and 8/70 to 15/70 cross-printing tests that were shown at the ISTC conference in Vancouver (see *MaxImage!* October and November 1997).

Olivier Brunet announced that his Paris-based lab, *Gulliver*, was now able to handle 65mm processing, format conversions, and 15/70 animation, the first European lab with these capabilities. Emmanuelle Michaux, an independent French filmmaker, described "Memories of a Journey in Egypt," a short 3D project she is developing using historic stereo photos.

Sirius' Iverson spoke of his company's ability to blow up footage from smaller formats to 15/70 using digital enhancement techniques developed for scientific research purposes. A sample of this work, a provocatively sexy ad for Carlsberg Kurvand mineral water blown up from 35mm to 15/70, was shown along with the test footage Iverson brought to the Digital Camera session.

The day ended with *Thrill Ride*, introduced by director and producer Ben Stassen.

Saturday on top of the World

Saturday was bookended by Ron Fricke's *Chronos* and the European premiere of *Everest*, introduced by its editor, co-writer, co-producer, and co-director, Steve Judson of MacGillivray Freeman Films. In the middle were sessions on "Editing LF Films" and "Sound in LF Films" and 2D and 3D LF Animation, which included screenings of

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Primiti Too Taa and *We Are Born of Stars*, and rushes from the coming films *Encounter in the Third Dimension* from nWave Pictures and Productions Pascal Blais' *The Old Man and the Sea*.

The latter is a unique project in which Ernest Hemingway's classic story is being animated by Russian artist Alexander Petrov, who hand paints every frame on glass. The presentation in Brussels included the 5-minute segment of the

discovering, late in the process of editing *Antarctica*, that aerial scenes he had rejected as too unsteady were actually fine, and that the unsteadiness had been introduced in the printdown to 35mm.

Despite this experience, Weiley and the others agreed that editing from 35mm printdowns is the safest method of editing for the giant screen. Only by projecting 35mm film to a reasonably large size can the LF experience be adequately

simulated, and appropriate edit choices made. According to Judson, the small screens of the electronic systems can also subtly change the editor's attitude toward the material, leading to a "TV mentality" in which "if it kind of works, it's good enough."

A discussion of pacing of LF films mostly rehashed the conventional wisdom that LF films must have fewer cuts and hold shots longer than conventional film or TV. Judson advised "If it feels right, it's probably wrong," but went on to say that rules were made to be broken and that ultimately the material will dictate each film's pacing.

Panel discussion:

Sound in Large Format Film

Laurel Ladevich, Silverlining Productions; Doug McKenzie, Master's Workshop; Tim White, independent sound recordist.

White opened the discussion by recounting his work on *Discovery Channel Pictures' Wildfire*. As location recordist he wanted to capture as much live sound as possible, despite the technical challenge of the loud 15/70 camera and the quickly changing activities

(See *EUROMAX* on page 8)



l to r: David Keighley, Imax Corporation; Steve Judson, MacGillivray Freeman Films; John

completed film that was screened in Vancouver, plus rushes of material finished since September. The film, which will include an live-action sequence on Hemingway's life, is set for release in early 1999.

Panel discussion:

Editing Large Format Film

Steve Judson, MacGillivray Freeman Films; David Keighley, Imax Corporation; John Weiley, Heliograph.

In a free-ranging discussion that included many questions and comments from the audience, the panel generally agreed that although Avid and other electronic and non-linear editing tools can save time and money in LF post production, they must be used cautiously. Keighley pointed out the technical difficulties involved in obtaining precise edit decisions lists from video transfers, because of the different frame rates of the various systems.

Weiley recounted his dismay at

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(from **EUROMAX** on page 7)

of the fire crews they were shooting. He close-miked his subjects with wireless mikes that he recorded on four sample-locked digital recorders, allowing up to eight separate tracks. White believes that *Wildfire* may have more synch sound than any previous LF film.

Ladevich recalled George Lucas' maxim that "sound is 50% of the film experience," and asserted that creative use of the sound track is essential to the 'suspension of disbelief' that makes movies, especially LF movies, so compelling. She stressed the importance of keeping the director involved with the sound throughout the production process, decrying the fact that audio engineers often ask their colleagues "Have they turned the film over to you yet?" meaning 'Has the director gotten so busy with everything else that he's left the sound track completely in your hands?' Ladevich also called for budgets to reflect the importance of sound's contribution to the finished product.

McKenzie discussed the difficulty of fully exploiting the sonic dimension of multi-channel sound systems in LF theaters, saying that actually mixing in a theater is the best solution to the problem. He first did this in Toronto's **Cinesphere** for 1985's *Skyward*, and has since built a mixing theater at Masters Workshop. The importance of a theater mix was echoed from the audience by Lorne Orleans and Steve Judson. Ladevich added that proper alignment of theater sound levels was critical - many have boosted the center channels and cut the side speakers, which can play havoc with a carefully balanced track.

Saturday dinner

The final dinner of the symposium was held high atop the Atomium, a giant steel and aluminum structure resembling a molecule that was built for the 1958 World's Fair in Brussels and situated a brief walk from Kinopolis. The sumptuous meal in the Restaurant Adrienne was sponsored by MacGillivray Freeman.

Sunday in Japan

"Theaters have to start giving us good statistics and good demographics so that we can go to our investors and show what kind of public is coming.

"All the other entertainment industries develop these statistics, but they tend to be 'state secrets' in the LF industry."

—Rick Pedolsky

On the last day of the conference, discussion sessions outnumbered screenings three to one: the only film was **Dentsu Tec's** *Shinsyu Symphony* with a new English narration track. This 1995 film, made for the **Hotaka IMAX Theater** in Nagano, highlights the nature and culture of the Nagano region, whose ancient name is Shinsyu. Screened in its original Japanese version at the 1997 **International Space Theater Consortium** conference in Sep-tember (see *MaxImage!* Nov. '97), *SSymph* charmed viewers there with its lovely images and intriguing depiction of local festivals and customs. The English-language version is being tested in several European theaters and distribution plans may soon be announced.

Panel discussion:

Production Case Study: *Wildfire*

Mick Kaczorowski, Discovery Channel Pictures; Mike Slee, Big Picture Partnership.

Slee, *Wildfire's* director, recounted the origins of the film in a TV doc on helicopters he made for Discovery, and how as Discovery decided to move into LF films with *Africa's Elephant Kingdom*, an LF version of the helicopter film was selected as the next project. The topic was narrowed to the aerial firefighters, and a storyboard developed that sketched out about 75% of the film and permitted action on the ground to dictate the remaining quarter. Striving to bring viewers right into the story, Slee shot some scenes with the 15/70 camera hand-held,

rejecting the Steadicam as too smooth, and had **Scott Herring**, one of his aircraft mount builders, put a little shake back into camera mounts for the DC-3 aircraft.

Wildfire will contain the first successful POV skydiving shots made in 15/70. (I m a x attempted a skydive with special camera housing in the early 1970s, but the camera

didn't survive.) **B.J. Worth**, who coordinated skydiving stunts for the James Bond film *The Living Daylights* and assisted former President George Bush in his recent well-publicized skydive, jumped from 11,000 feet (333 meters) with the MSM camera strapped on a special body mount.

Executive producer Kaczorowski said that the film in its present rough cut state runs about 41 minutes, and that a minute will be trimmed to get to the final version.

Panel discussion:

Financing LF Films and Budgeting for Production

Patrice Andrews, Discovery Channel Pictures; Charlotte Huggins, nWave Pictures; Rick Pedolsky, Water Planet; Phil Streather, Big Picture Partnership.

Pedolsky described his *Water Planet* project, a themed attraction on the importance of water to human life that will include an LF film (to be directed by Dennis Earl Moore), a traveling exhibit, a ride simulator, and more. He spoke of his frustration at failing to find any European funding for this venture, but announced that **ITT Industries** and had joined with the Stockholm Environment Institute to fund the venture.

Pedolsky argued that "theaters...have to start giving us good statistics...and good demographics so that we can go to our investors...and show what kind of public is coming. All of the other entertainment industries develop these statistics, but they tend to be 'state secrets' in the large format industry."

Streather described how *Wildfire* moved from concept to screen: early institutional funding evaporated; the search for investors altered the topic from helicopters generally to firefighters; with some money secured and storyboard in hand, they presented the idea at the 1996 ISTC conference in Barcelona; Discovery Channel, for which BPP had produced television programs, was offered the project, and they accepted. Streather is now developing *The Dimension Detective*, a 3D drama, for Imax, to be written by **Charles McKeown** (Brazil).

Charlotte Huggins ran through a laundry list of sources for film funding: pre-leases and theater networks; the (U.S.) National Science Foundation or other government agencies; loans; in-kind contributions; sponsorship; self-financing; distribution partners; production partners; private investors. Each of these sources, Huggins said, comes with tradeoffs in risk, level of control, amounts available and degree of difficulty.

From the audience, **Susanne Simpson** of **Nova/WGBH** asked whether 3D films can make money. Huggins and Streather agreed that they could, Streather adding that all 3D projects to date had been self-financed and warning against relying on investors who required a return on their

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investment. Stassen pointed out that a significant portion of the projected profits from *EITTD* will come from spin-off products such as the attraction film, the ridefilm, etc. and advised 3D filmmakers not to ignore these sources of revenue. **Sony Pictures Classics'** **Mark Katz** added that on-screen sponsorship such as Polartec received in *Everest* was another way to secure funding for 3D films.

Panel discussion:

Creativity in LF Filmmaking

Roman Kroitor, *Imax Corporation*;
Ernie McNabb, *Kinomax Cine, Inc.*;



Euromax VP Almuth Itzen of Imax Port Vell, Barcelona, and Staffan Forssell of the Swedish Museum of Natural History, Stockholm, on the Eurostar from London to Brussels

Olivier Stockman, *Sands Films*; **Christine Lemoine**, *Futuroscope Productions*; **Steve Judson**, *MacGillivray Freeman Films*; **Jon Corfino**, *Iwerks Entertainment*; **Tom Huggins**, *Dept. of Biology, UCLA*.

Kroitor called for experiments in the techniques of using LF for drama, pointing out that the close-up was invented to overcome the shortcomings of a small screen, and is therefore unnecessary and inappropriate on the giant screen.

McNabb said that he is looking forward to using the 30-perf 3D camera (that exposes both eyes on a single strip of film) that **Marty** and **Barbara Mueller** of **MSM**

are developing, but maintained that in some situations the ability to adjust the interocular spacing, requiring a two-camera rig, is essential.

Stockman, echoing an earlier comment of Kroitor's, said that he feels that 40 minutes is a natural length for storytelling.

Lemoine decried the lack of cameras and other production equipment in Europe. Now that there is a European lab, Gulliver, having cameras resident on the continent would simplify European production.

Judson contrasted the financial imperatives of the LF industry, in which every film has to make a profit, to the conventional film industry, where one in five movies is a hit and pays for the other four.

Corfino called for the production of short and experimental films that would introduce new concepts and new faces to the medium.

Huggins said that having a creative family influence - his mother was a B-movie star and his father created *Maverick*, *The Rockford Files*, *The Fugitive* and other TV shows - and a large ego had helped him in making *Boar Pigs*.

He also criticized theaters, saying they should stop expecting McImax movies, and be open to alternative LF films.

The discussion turned to the subject of short and experimental LF films, with Laurel Ladevich asking from the audience whether it was realistic to expect that LF short could be made and shown, in light of high production costs and low demand from exhibitors. Corfino suggested that production of shorts could be encouraged if major film festivals were persuaded to include them, in which case Iwerks might be willing to lend 8/70 projectors for the purpose. Chris Reyna reminded the audience that the May LFCA meeting in Los Angeles would feature an LF shorts program organized by Huggins.

Edwards Ontario, CA, IMAX To Move to Ontario Mills Mall

(from **ONTARIO** on page 1)

250,000 visitors a year, the county decided that a theater at Ontario Mills, with annual visitorship in the millions, would be more lucrative. A theater there would also benefit from the proximity of Ogden's American Wilderness Experience, a zoo-themed attraction immediately adjacent to the theater and set to open in the fall of 1997.

However, Mills gave the nod to AMC for a 30-screen multiplex, and although the county had been talking to Imax, Imax closed its deal with Edwards. Edwards in turn went ahead with plans to build a 22-plex with an IMAX 3D on a parcel across the Mills parking lot. The county was left scrambling to salvage its theater plans. Staff and consultants revised projections to account for a two-theater scenario, and concluded that a non-IMAX theater could succeed in the high-traffic mall, even with genuine IMAX in the back yard.

The Edwards IMAX 3D theater opened on March 28, 1997, and the Ontario Mills Ultrascreen opened on May 23.

Neither theater lived up to projections, partly, say some of the players, because of

the shortage of 3D software. At the Ultrascreen, attendance and revenues amounted to only 30% of the expected levels. The county hoped that the return of school groups in the fall and the opening of the American Wilderness Experience would boost the numbers, but by winter it was clear that something had to be done. The county, instead of making money to support the museum, was losing it. To date, operating losses are over US\$1 million.

Although meetings were held to discuss possible joint marketing strategies, all parties quickly came to the conclusion that the most favorable situation was for an IMAX theater to be located in the Mills mall: one theater, of the most recognized brand, in the highest volume location.

Earlier this year talks to bring about this result began among the four entities – San Bernardino County, owner of the Ultrascreen theater; Ogden, management contractor for the theater and the adjacent food court and owner of the American Wilderness Experience; Mills, the developer and owner of the mall; and Edwards, local holder of the IMAX franchise. Those negotiations are now

nearly complete, requiring only the formal approval of the county Board of Supervisors.

The provisions of the deal have Edwards subleasing the theater and reimbursing the county for various rents, as well as paying the debt service on the financing of the building and the Iwerks projection system. Edwards will move its IMAX system to the Mills theater, and will also pay the county 16 cents per ticket, monies that will be dedicated to support the museum, the county's original goal. (The former IMAX theater in the Edwards multiplex will become the world's largest conventional screen). The county will sell the Iwerks projector and sound system on the secondary market, with Ogden's assistance. Once official approval is obtained, the switch is expected to take less than a month.

Everyone now agrees that Ontario, a largely blue-collar community with a population of about 130,000 is just too small to support two LF theaters. The four organizations that undertook this unusual experiment in market dynamics more than a year ago also agree that they have come up with a win-win-win-win outcome.

(from **SHINDLER** on page 2)

I was really rolling now. "And you know, I'll bet there are other options that are virtually untouched. Airlines and cruise ships show films and syndicated TV programs all the time. Think of how appropriate many of the large-format films would be in-flight," I suggested. "Okay, they wouldn't have the full impact of an 80-foot screen, but a long flight would be a perfect place for such good family entertainment. And you could add a tag line to spur the viewers to visit their local LF theater."

At that point he had to leave for another meeting, but the talk got me thinking.

Back at my office I called Arthur Stanisch, president and CEO of AirLandSea Entertainment, which specializes in non-theatrical marketing of films.

Art agreed that LF films had non-

theatrical potential. "In fact," he said, "many feature film producers make the same mistake. They get the theatrical business, push for video and TV syndication, but they leave money on the table when it comes to my end of the business. With minimal effort, they could bring in another US\$50,000 - \$100,000 or more per film by having us sell their product.

"In addition to traditional presentation on airliners, technology is allowing for personal video programming at each seat, providing for increased selections and in several languages. The fit for large-format product is a natural," Art said.

Intrigued by this untapped market, I called Jeff Klein of Jaguar Distribution, another company specializing in this segment of the ancillary markets. "Documentaries and other short subjects do very well on many airlines," according to Jeff. "Certain subjects such as sports, extreme sports, travel and comedies are

very popular. Some airlines, already sensing this, have established individual channels to group like kinds of product."

Century City-based Entertainment in Motion indicated that while feature films are the firm's primary focus, they now have a person dedicated just to niche markets. Michael Covell stated that "this is definitely an interesting area. Today's world airline and cruise ship markets are always looking to supplement their offerings."

I sat back to reflect on the day's events. In addition to squeezing our nickels in production costs, think of how many more films we could make by expanding the revenue side of the equation.

Marty Shindler is a freelance industry consultant who provides a business perspective to creative and technology companies. His involvement with digital technologies has included work with Industrial Light & Magic, Cinesite/Kodak, and The Jazz Media Network. shindler@aol.com.



Mark Twain's America

Sony New Technologies, Ogden Entertainment, Stephen Low Company; distributor: SPC; director, producer: Stephen Low. 3D. Release: May 1998.

- Principal photography is complete.
- Low and editor James Lahti are cutting at the Daily Post, Toronto.
- Sound designer Peter Thillaye is mixing at Dome Audio Video Effects, Toronto.

Encounter In The 3rd Dimension

nWave Pictures; distributor: Iwerks; director: Ben Stassen; producer: Charlotte Huggins. 3D. Release: fall 1998.

- Live action photography is complete.
- CGI continues into June at Movida and Trix in Brussels.
- Sound designer Pierre LeBeque and composer Louis Vink are mixing at Studio L'Equipe, Brussels.

Mysteries of Egypt

Destination Cinema/National Geographic; distributor: DCI/MSI; director: Bruce Neibaur; producers: Scott Swofford, Lisa Truitt; composer: Sam Cardon; starring Omar Sharif, Kate Maberly. General release: fall 1998.

- Principal photography is complete. Picture is locked.
- March and April: Sound effects and re-recording at Mike McDonough Sound, Salt Lake City.
- April: Sharif re-recording in Paris.
- May: Final mixing at Skywalker Sound, Marin County, CA.
- May 20: Premiere at Canadian Museum of Civilization, Hull, ON.
- Summer: possible minor adjustments to picture and/or sound.

T.rex: Back to the Cretaceous

Imax Corporation; distributor: Imax; director: Brett Leonard; producers: Antoine Compin, Charis Horton; executive producer: Andrew Gellis; starring Liz Stauber, Peter Horton, Kari Coleman. 3D. Release: fall 1998.

- Principal photography is complete.
- CGI is being produced at VIFX, supervised by L-Squared, continues into August.
- Editor Jonathan Shaw is cutting at L-Squared.

Wildfire

Discovery Channel Pictures; distributor: SLC; director: Mike Slee; producers: Richard Sattin, Phil Streather; executive producer: Mick Kaczorowski; cinematographer: Rodney Taylor. Release: fall 1998.

- Principal photography is complete.
- Editing in Los Angeles.

Olympic Glory

MegaMax Systems, Inc.; distributor: MMSI; director: Kieth Merrill; producers: Scott Swofford, Frank Marshall, Kathleen Kennedy; executive producers: Marshall and Kennedy; cinematographers: Reed Smoot, Todd Christensen, Jack Tankard. Release: November 1998.

- Principal photography is complete.
- March: Pick-up shots in Park City, UT.
- April: Editing in Santa Monica.
- Future shooting: Possible pick-up shots in Norway.

Wolves

National Wildlife Federation/Wolfco; distributor: SLC; director, cinematographer: David Douglas; associate producer: Di Roberts; executive producers: Goulam Amarsy, Pietro Serapiglia; 1st assistant camera: Dylan Reade; sound recordist: Thierry Morlaas-Lurbe.. Release: January 1999.

- March: Montana and Yellowstone.
- April 27 – May 9: Idaho, Montana.
- May 10 – 30: Yukon, Northwest Territories.
- Future locations: Montana, Minnesota, Yukon, Northwest Territories, Wyoming, Nova Scotia, Quebec.

Atlantis of the Sand

nWave Pictures; director: Ben Stassen; producer: Charlotte Huggins. Release: early 1999.

- The unstable situation in the Middle East has led nWave to delay plans to shoot in Yemen and Oman this spring.

The company hopes that it will be possible to send crews later in the year.

The Old Man and the Sea

Productions Pascal Blais/Panorama Film Studio of Yaroslav/ Imagica Corp./Dentsu Tec/ NHK Enterprises 21; distributor: tba; director (animation): Alexander Petrov; director (live action): tba; producer: Michel Sery; executive producer: Bernard Lajoie. Release: early 1999.

- Animation began in Montreal in early 1997 and, at about one minute per month, will be completed by late 1998.
- May: Live action shooting in Michigan and Key West, FL.
- Future locations: Pamplona, Spain; Mount Kilimanjaro.

Extreme

Jongo Films; distributor: Imax; director: Jon Long; producers: Long and Neils de Jong Franken; executive producers: de Jong Franken and Peter Beyak. Release: February 1999.

- March: Ice climbing in British Columbia.
- Future shooting: surfing in Hawaii, Windsurfing, base-jumping in Norway, skiing in Alaska, Utah.

Golf

JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; producer: Jim Rutherford; executive producer: Ruffin Beckwith; cinematographer: Reed Smoot. Release: spring 1999.

- March 21: Shot hockey in Utah.
- March 22 – 28: Filmed the Players Championship at Sawgrass, St. Augustine, FL.
- April 1 – 10: Shooting at Augusta National, Augusta, GA.
- Future locations: Scotland, Japan, South Africa, Indonesia, Egypt.

Cocos: Island of the Sharks

Nova/WGBH, Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April 1999.

- One month of shooting is complete.
- April: Shooting at Cocos Island, in the Pacific Ocean, 300 miles (480 km) south of Costa Rica.
- Future shooting: up to four month-long trips to Cocos.

Bookings: April 1998 by film

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the World Wide Web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness

of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

Key to Status:

A - most frequent or only show

B - any other regularly scheduled film

E - evenings or weekends only

F - festivals or less than one month run

S - irregularly for schools, not on public schedule

Key to film abbreviations is on page 14.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
Africa	Adelaide	4/98	8/98			Vancouver CN	3/6/98	4/30/98	B		Seattle PSC	12/10/97	9/7/98	
	Baltimore			S		Vienna	4/98	6/98	F		Taipei MCRC	1/98	7/98	
	Beijing	8/25/97	8/25/99	A		Winnipeg	8/20/97	12/31/98			Tokyo ACM	4/1/98	9/30/98	A
	Bochum	12/17/97	6/1/98	A	Alamo	San Antonio	1/88	12/99	A		Vancouver CN	4/10/98	6/30/98	B
	Boston			S	Alaska	Albuquerque	3/14/98	9/98	A		Zion	4/1/98	8/21/98	B
	Calcutta	5/1/97	4/30/98			Chiba City	4/1/98	3/31/99	A	Amazon	Apple Valley	2/27/98	8/31/98	A
	Cape Town	7/14/95		B		Hague	12/11/97	5/10/98	A		Atlanta FMNH	1/1/98	4/30/98	A
	Cleveland	11/22/97		B		Kagoshima	10/1/97	9/30/98	A		Melbourne	2/98	12/98	
	Duluth	3/6/98	6/5/98	A		Katoomba	12/19/97	12/18/98	B		Munich	11/6/97		B
	Hastings	11/25/97	6/8/98	A		Louisville	1/15/98	5/6/98	B		Quebec	2/24/98	6/22/98	B
	Indianapolis CMI	1/30/98	5/21/98			Milwaukee	4/25/98	10/16/98			Rotterdam	12/11/97	6/10/98	
	Madrid	9/14/97	8/31/98			Munich	11/6/97		B		Speyer Imax	11/14/97		
	Matsusaka	12/15/97	6/15/98			Nagoya OT	4/1/98	3/31/99	A		Stockholm	3/6/98	11/14/98	B
	Mexico City	10/6/97	6/5/98	A		Norwalk	1/1/98	6/18/98	A		Sydney	2/98	7/98	
	Milwaukee	10/25/97	6/5/98			Ohta Sambe	4/1/98	9/30/98	A		Vienna	1/9/98	6/30/98	A
	Munich	11/6/97		E		Osaka ST	11/1/97	5/31/98	A		Winnipeg	3/1/98	6/30/98	B
	Ontario Mills	2/6/98	6/5/98			Perth	1/98	4/98	A	Antarc	Coomera	12/97	12/98	
	Orlando OSC	3/15/98	7/31/98	B		Poitiers Imax	2/98	11/98	A		Hastings			S
	Perth	12/20/97		B		Richmond	12/5/97	4/3/98	A	ATSOT	Apple Valley	3/98		B
	Seville	10/16/97	6/15/98	S		Richmond	4/4/98	8/6/98	B		Barcelona	5/97	4/98	A
	Sudbury			S		San Diego	3/6/98	6/30/98	B		Bochum	12/97	5/98	
	Tianjin	1/1/98	12/31/98			Sanuki	4/1/98	9/30/98	A		Brossard	3/98	10/98	
											London Troc	12/12/97		A
											Munich	11/6/97	4/30/98	A
											New York Sony			B
											Paris Def	1/98		B
											Quebec	2/24/98	6/22/98	E
											Sinsheim	9/12/97	8/31/98	A
											Sydney	3/15/98	9/98	
										Beavers	Baltimore			S
											Barcelona	12/1/97	11/98	
											Calgary EC	6/30/97	6/98	S
											Munich			S
											Winnipeg	3/6/98	6/30/98	B
											Yunelin Hsien 1	1/1/98	2/28/99	
										BP	Bochum	12/18/97	4/30/98	
											London ONT	3/98		
											Munich	11/6/97		B
											Paris Def	1/1/98	4/29/98	B
											Speyer Imax	5/19/95		B
										Closed	Bradford	8/29/97	12/98	
										CV	Baltimore	1/98	4/18/98	E
											Huntsville			B
											Leon	2/13/98	2/12/99	
											Lucerne	11/1/97		
											Myrtle Beach	4/1/98	5/31/98	B
											Perth	2/1/97	6/30/98	B
											Vancouver SW	11/18/96	11/7/98	B
											Wash NASM	8/8/96		A
										DIA	Halifax	1/23/98	5/19/98	B

Imagine, directed by John Weilev, distributed by Imax Corporation

Imagine, dirrected by John Weiley, distributed by Imax Corporation

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
DIS	Hutchinson			S		Sydney	3/15/98				Hutchinson			S
	KSC 1	7/21/95	12/31/99	A		Syracuse	4/30/98	11/1/98			Laie	5/1/95	4/30/98	B
	Coomera	6/97	6/98			Tempe	3/5/98	7/4/98			Madrid	4/1/98	3/1/99	
	Dayton	12/15/97	5/22/98			Vancouver SW	3/6/98	11/5/98	A		Monterrey	2/6/98	8/7/98	A
	Hastings			S		Vienna	4/3/98		A		Munich	11/6/97		B
Discov	Huntsville			A	FEOC	Wash NASM	3/5/98	12/31/98	E		Norfolk	6/1/94		A
	Hutchinson			S		Winnipeg	3/11/98	7/10/98	A		Oulu	4/28/97	4/27/98	
	Lucerne	7/1/97	6/30/98			Charlotte	1/10/98	9/4/98			Portland	4/1/97	10/1/98	
	Memphis	2/7/98	5/29/98	A		Poitiers MC	2/97	11/98	A		Seattle Omni	11/10/95	11/9/00	B
	Speyer Dome	8/2/97		B		Flyers	Warner Robins	7/92		A	Speyer Dome	11/14/97		B
EC	Monterrey	2/5/97	8/6/98		FMHG	Virginia Beach	6/16/97			MG	Sudbury	2/16/98	6/18/98	A
EMSH	San Simeon			A	FOK	Hastings			S		Vancouver SW			S
Everest	Seattle Omni			A	FOTA	London ONT	6/1/97		S		Xalapa	11/1/97	10/30/98	A
	Adelaide	4/8/98				Kaohsiung	9/96				Galveston	1/9/98	5/16/98	
	Atlanta FMNH	4/98	12/31/98			Vila Franca	5/10/97	5/10/98	A		London ONT	9/16/97		S
	Barcelona	3/12/98	3/10/99	A		Baltimore	8/1/97	6/30/98		MOF	Branson	5/1/97	4/30/98	B
	Boston	3/4/98		A	GAW	Myrtle Beach	1/1/98	5/31/98	E		Denver	3/13/98	4/9/98	B
	Brussels	4/1/98	9/6/98			Phoenix	11/15/97	5/15/98	A		Hampton	1/15/98	5/27/98	B
	Calgary EC	3/11/98	7/11/98			Saint Louis Arch	3/3/97	3/2/99	A		Hutchinson	3/12/98	5/22/98	B
	Cape Town	4/1/98		A	GC	Cape Town	4/14/97		B		Jersey City	4/98		A
	Charlotte	3/98	9/6/98			London Troc	12/12/97		B	MOTM	Louisville	1/15/98	5/6/98	A
	Chattanooga	3/28/98	9/98			Madrid	10/16/97	10/15/98			Pensacola	11/8/96		A
	Cleveland	3/27/98	8/27/98			Munich	11/6/97		B		Pittsburgh	12/12/97	5/14/98	A
	Copenhagen	4/2/98	2/99			Speyer Imax	5/19/95		B		Portland	1/1/98	11/20/98	B
	Denver	3/5/98	10/8/98	A	GP	Tampa	3/27/98	5/21/98	B		Richmond	12/6/97	4/3/98	B
	Detroit	4/1/98	7/31/99			Cincinnati	2/14/98		A	MTM	Speyer Dome	12/5/97	4/4/98	A
	Dusseldorf	3/11/98	9/10/98			Saint Louis SC	2/98	8/98			Bochum	12/1/97	4/30/98	
	Edmonton	3/28/98	9/27/98			Saint Paul	2/7/98	6/98	A		Brossard	2/17/98	4/5/98	
	Fort Lauderdale	4/17/98			HBIP	Norwalk	1/1/98	6/18/98	E		Munich	11/6/97		B
	Fort Worth	3/27/98				Chicago NP	2/13/98			MTM	Tianjin	5/97	4/98	
	Hague	4/23/98	4/22/99			Fort Lauderdale	4/1/98				Alamogordo	7/1/97	6/30/98	A
	Hampton	3/24/98	9/23/98	A		New York Sony	5/9/97	5/9/98			Branson	3/1/98	2/28/99	B
	Hastings	3/23/98	9/21/98	A		Osaka SM	1/1/98	5/31/98	A		Calgary EC	3/1/98	6/30/98	
	Houston MNS	3/6/98	9/30/98	A	Heart	Dollywood	4/10/94		A		Copenhagen	10/23/97	10/23/98	
	Hutchinson	3/12/98	9/98	A		Honolulu DCI	12/2/91		A		Dallas SP	9/25/97	9/98	A
	Irvine	3/6/98				Quebec	2/24/98	6/22/98	E		Edmonton	1/5/98	12/31/98	
	Kansas City Zoo	3/14/98	5/98	A		Brossard	2/17/98	4/5/98	B		Hampton	1/15/98	4/1/98	A
	Las Vegas CP	3/6/98	9/5/98			Munich	11/27/97				Houston SCH	6/28/97	7/98	
	Little Rock	4/15/98	12/31/98		ITD	Apple Valley	4/5/97	5/31/98	A		Indianapolis WR	8/7/97		
	London Troc	3/10/98	9/15/98			Brossard	1/13/98	4/30/98	B		KSC 1	5/21/97		A
	Lubbock	4/18/98	9/5/98			Chattanooga	4/97	5/99	B		Los Angeles CSC	2/7/98	4/30/98	B
	Lucerne	3/12/98	11/98			Chicago NP	8/15/97	8/15/98			Lubbock	8/1/97		
	Madrid	3/11/98	3/10/99			Galveston	1/19/98	5/21/98	A	Niagara	Omiya	3/14/98	9/6/98	A
	Milwaukee	3/98	12/11/98		L5	Kaohsiung	9/5/97	9/30/99			Poitiers Omni	2/98	11/98	
	Montreal VP	4/3/98		A		Los Angeles CSC	2/6/98		A		Regina	5/23/97	4/98	A
	Munich	3/98	9/10/98			Madrid	7/97	6/98	A		Santa Clara	3/28/98	11/1/98	A
	Neuilly	4/1/98	7/31/98			Ontario Edw	11/26/97	12/30/99	B		Seattle PSC	3/1/98	9/30/98	
	New York Sony	3/5/98	6/4/98		LB	Poitiers Solido	2/98	11/98	A	PO	Niagara	1/96	12/98	A
	Orlando OSC	3/11/98	7/31/98	A		Sinsheim	4/28/96		B		Branson	1/1/93	12/31/99	A
	Oslo	4/1/98	4/30/99			Sydney	3/1/98	2/28/99	B		Laie	1/96		B
	Paris Def	3/11/98	11/3/98	A		Tempe	3/5/98			ROF	Baltimore			S
	Paris Geo	3/11/98	9/10/99			Chattanooga	11/15/97				Honolulu DCI	1/18/94		B
	Pensacola	3/6/98	12/31/98		LS	Galveston	12/26/96		A		Kansas City Zoo	1/17/98	7/3/99	B
	Philadelphia	4/3/98	9/7/98			Indianapolis WR		4/1/98			Munich	11/6/97		B
	Puebla	4/15/98				Kaohsiung	10/1/97	3/31/99			Speyer Dome	8/2/97		B
	Regina	3/11/98	6/10/98			Sinsheim	10/20/96		B	RSATM	Perth	11/5/97	4/4/98	E
	Richmond	4/4/98	9/7/98	A	LB	Sydney	3/1/98	2/28/99	B		Baltimore			S
	Rotterdam	4/23/98	4/22/99			Galveston	1/9/98	5/16/98	B		Boston			S
	Saint Augustine	4/15/98	1/1/99			Munich	11/27/97				Lubbock	2/15/98	6/15/98	
	San Diego	3/6/98	9/30/98	A		Sinsheim	11/3/97		B		Munich	11/6/97		E
	Scottsdale	3/5/98	7/4/98		LS	Taejon Sci	7/1/97	6/30/99		SE	Philadelphia	1/30/98	6/19/98	A
	Singapore SC	3/7/98	8/31/98	A		Vancouver CN	4/10/98	6/30/98	B		Sudbury	2/16/98		B
	Speyer Imax	4/2/98	12/10/98	A		Cleveland	11/21/97		A		Tijuana	8/16/97	5/30/98	
	Spokane	4/4/98	9/15/98			Galveston	1/19/98		E		Fort Lauderdale	1/30/98		
	Stockholm	3/25/98	9/10/98			Halifax	3/20/98	5/19/98	B		Galveston	3/7/98	5/15/98	A

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
	Hong Kong	2/10/98		A		Vancouver SW			S	TRF	Boston			S
	Little Rock	1/10/97	6/5/98	A	SSymph	Nagano Hot	10/96	12/98	A		Vantaa	1/9/97	8/30/98	A
	London ONT	3/98	6/98	B	T40	Brossard	1/13/98	4/30/98		TTL	Baltimore			S
	Munich	11/6/97		E		Halifax	3/20/98	5/19/98	A		Boston			S
	Seoul	11/8/97	5/7/98	A		Honolulu DCI	2/1/98		B		Richmond	4/6/98	5/10/98	B
	Wash NASM	10/31/97	4/30/98	E		New York AMNH	1/20/98	5/20/98			Seville	10/1/97	4/30/98	
Sedona	Sedona	3/28/98	10/31/98	A		Seattle Omni	2/13/98		B		Syracuse	10/15/97	4/30/98	
SFTGS	Madrid	7/97	6/98	B	T90	Chicago MSI	2/13/98	4/26/98	E	VLBP	Shima	1/96	12/98	
	Memphis	2/7/98	5/29/98	B		Norwalk	1/1/98	6/18/98	E	WATE	Katoomba	6/1/97		A
	Munich	11/6/97		E	TBAA	Phoenix	10/4/97		B	Whales	Cape Town	7/17/97		A
SI	London ONT	12/97		S	TF	Dayton	1/1/97	12/31/99			Chicago MSI	1/30/98	5/98	B
	Taejon Earth	7/1/97	6/30/99	A		Leon	8/30/97	7/31/98	A		Fort Worth	11/7/97	5/7/98	
SOLOE	Barcelona	3/26/98	3/5/99	B		Madrid	7/97	6/98	B		Honolulu DCI	1/15/97		B
	Copenhagen	6/1/97	6/1/98			Tampa	3/27/98	5/21/98	A		Houston MNS	11/26/97	5/1/98	A
	London ONT	12/1/96		S		Warner Robins	7/92		A		Munich	11/6/97		B
	Vila Franca	11/20/97	11/20/98			Wash NASM	7/1/76	12/31/99	A		Myrtle Beach	4/1/98	4/30/98	B
Speed	Syracuse	2/28/98	8/31/98		TR	Branson	3/98				New York AMNH	10/11/97	4/11/98	A
SSpdwy	Baltimore	1/22/98	5/21/98	A		Brussels	10/8/97		A		Pittsburgh	12/12/97	5/14/98	E
	Edmonton	12/22/97	8/31/98	B		Chicago MSI	1/30/98	5/98	B		Speyer Imax	6/27/97		A
	Fort Lauderdale	12/1/97	7/1/98			Copenhagen	12/97	5/98			Toronto OP	9/15/97	9/98	
	Gurnee	4/18/98	11/1/98			Dallas SP	3/98	11/98		WOC	Brossard	9/16/97	4/98	A
	Indianapolis WR	4/2/98				Hague	2/98	8/98			Dusseldorf	4/1/98	11/30/98	
	Katoomba	7/1/97	7/1/98	B		London Troc	12/12/97		B		Fort Lauderdale	3/20/98		
	London ONT	4/98				Melbourne	3/98				Indianapolis WR	2/98	5/98	
	Mexico City	9/1/97	4/30/98	A		Myrtle Beach	1/4/98	5/23/98	A		Melbourne	3/98		
	Ontario Mills	3/21/98	4/30/98			Philadelphia	10/7/97		B		Sinsheim	2/21/98		
	Osaka SM	12/2/97				Portland	10/97	4/98	A	Yell	Munich	11/6/97		B
	Paris Geo	11/97	4/30/98			Quebec	2/24/98	6/22/98	A		Yellowstone	10/16/97	4/30/98	A
	Perth	9/1/97	5/30/98			Sydney	7/97	7/98	A	ZC	Branson	3/13/98	4/6/98	F
	Portland	2/1/98	7/31/98			Tijuana	2/98	8/98			Zion	4/1/98	10/31/98	A
	Regina	6/15/97	6/15/98	A		Tokyo IMAX	11/97	5/98						
	Rochester	3/10/98	12/31/98			Toronto OP	3/6/98	9/98	A					
	Speyer Imax	4/2/98		B		Toronto OSC	3/6/98	9/98	A					
	Speyer Imax	11/14/97	4/1/98	A		Valencia Spn	3/98							
	Tijuana	4/4/98	9/30/98			Vancouver CN	3/6/98	4/30/98	A					

April 1998 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Adelaide	Africa	4/98	8/98			MOTM	12/1/97	4/30/98			Everest	4/1/98		A
	Everest	4/8/98			Boston	Africa			S		GC	4/14/97		B
Alamogordo	MTM	7/1/97	6/30/98	A		Everest	3/4/98		A		Whales	7/17/97		A
Albuquerque	Alaska	3/14/98	9/98	A		SC			S	Charlotte	Everest	3/98	9/6/98	
Apple Valley	Amazon	2/27/98	8/31/98	A		TRF			S		FEOC	1/10/98	9/4/98	
	ATSOT	3/98		B		TTL			S	Chattanooga	Everest	3/28/98	9/98	
	ITD	4/5/97	5/31/98	A	Bradford	Closed	8/29/97	12/98			ITD	4/97	5/99	B
Atlanta FMNH	Amazon	1/1/98	4/30/98	A	Branson	MOF	5/1/97	4/30/98	B		L5	11/15/97		
	Everest	4/98	12/31/98			MTM	3/1/98	2/28/99	B	Chiba City	Alaska	4/1/98	3/31/99	A
Baltimore	Africa			S		Ozarks	1/1/93	12/31/99	A	Chicago MSI	T90	2/13/98	4/26/98	E
	Beavers			S		TR	3/98				TR	1/30/98	5/98	B
	CV	1/98	4/18/98	E		ZC	3/13/98	4/6/98	F		Whales	1/30/98	5/98	B
	GAW	8/1/97	6/30/98		Brossard	ATSOT	3/98	10/98		Chicago NP	HD	2/13/98		
	ROF			S		Imagine	2/17/98	4/5/98	B		ITD	8/15/97	8/15/98	
	SC			S		ITD	1/13/98	4/30/98	B	Cincinnati	GP	2/14/98		A
	SSpdwy	1/22/98	5/21/98	A		MOTM	2/17/98	4/5/98		Cleveland	Africa	11/22/97		B
	TTL			S		T40	1/13/98	4/30/98			Everest	3/27/98	8/27/98	
Barcelona	ATSOT	5/97	4/98	A		WOC	9/16/97	4/98	A		LS	11/21/97		A
	Beavers	12/1/97	11/98		Brussels	Everest	4/1/98	9/6/98		Coomera	Antarc	12/97	12/98	
	Everest	3/12/98	3/10/99	A		TR	10/8/97		A		DIS	6/97	6/98	
	SOLOE	3/26/98	3/5/99	B	Calcutta	Africa	5/1/97	4/30/98		Copenhagen	Everest	4/2/98	2/99	
Beijing	Africa	8/25/97	8/25/99	A	Calgary EC	Beavers	6/30/97	6/98	S		MTM	10/23/97	10/23/98	
Bochum	Africa	12/17/97	6/1/98	A		Everest	3/11/98	7/11/98			SOLOE	6/1/97	6/1/98	
	ATSOT	12/97	5/98			MTM	3/1/98	6/30/98			TR	12/97	5/98	
	BP	12/18/97	4/30/98		Cape Town	Africa	7/14/95		B	Dallas SP	MTM	9/25/97	9/98	A

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Dayton	TR	3/98	11/98											
	DIS	12/15/97	5/22/98		Kaohsiung	ROF	1/17/98	7/3/99	B	Lucerne	SC	2/15/98	6/15/98	
	TF	1/1/97	12/31/99			FOTA	9/96				CV	11/1/97		
Denver	Everest	3/5/98	10/8/98	A		ITD	9/5/97	9/30/99			DIS	7/1/97	6/30/98	
	MOF	3/13/98	4/9/98	B	Katoomba	L5	10/1/97	3/31/99			Everest	3/12/98	11/98	
Detroit	Everest	4/1/98	7/31/99			Alaska	12/19/97	12/18/98	B	Madrid	Africa	9/14/97	8/31/98	
Dollywood	Heart	4/10/94		A		SSpdwy	7/1/97	7/1/98	B		Everest	3/11/98	3/10/99	
Duluth	Africa	3/6/98	6/5/98	A	KSC 1	WATE	6/1/97		A		GC	10/16/97	10/15/98	
Dusseldorf	Everest	3/11/98	9/10/98			DIA	7/21/95	12/31/99	A		ITD	7/97	6/98	A
	WOC	4/1/98	11/30/98		Laie	MTM	5/21/97		A		LS	4/1/98	3/1/99	
Edmonton	Everest	3/28/98	9/27/98			LS	5/1/95	4/30/98	B		SFTGS	7/97	6/98	B
	MTM	1/5/98	12/31/98			PO	1/96		B		TF	7/97	6/98	B
	SSpdwy	12/22/97	8/31/98	B	Las Vegas CP	Everest	3/6/98	9/5/98		Matsusaka	Africa	12/15/97	6/15/98	
Fort Lauderdale	Everest	4/17/98			Leon	CV	2/13/98	2/12/99		Melbourne	Amazon	2/98	12/98	
	HD	4/1/98				TF	8/30/97	7/31/98	A		TR	3/98		
	SE	1/30/98			Little Rock	Everest	4/15/98	12/31/98			WOC	3/98		
	SSpdwy	12/1/97	7/1/98			SE	1/10/97	6/5/98	A	Memphis	DIS	2/7/98	5/29/98	A
	WOC	3/20/98			London ONT	BP	3/98				SFTGS	2/7/98	5/29/98	B
Fort Worth	Everest	3/27/98				FOK	6/1/97		S	Mexico City	Africa	10/6/97	6/5/98	A
	Whales	11/7/97	5/7/98			MG	9/16/97		S		SSpdwy	9/1/97	4/30/98	A
Galveston	ITD	1/19/98	5/21/98	A		SE	3/98	6/98	B	Milwaukee	Africa	10/25/97	6/5/98	
	L5	12/26/96		A		SI	12/97		S		Alaska	4/25/98	10/16/98	
	LB	1/9/98	5/16/98	B		SOLOE	12/1/96		S		Everest	3/98	12/11/98	
	LS	1/19/98		E		SSpdwy	4/98			Monterrey	Discov	2/5/97	8/6/98	
	MG	1/9/98	5/16/98		London Troc	ATSOT	12/12/97		A		LS	2/6/98	8/7/98	A
	SE	3/7/98	5/15/98	A		Everest	3/10/98	9/15/98		Montreal VP	Everest	4/3/98		A
Gurnee	SSpdwy	4/18/98	11/1/98			GC	12/12/97		B	Munich	Africa	11/6/97		E
Hague	Alaska	12/11/97	5/10/98	A		TR	12/12/97		B		Alaska	11/6/97		B
	Everest	4/23/98	4/22/99		Los Angeles CSC	ITD	2/6/98		A		Amazon	11/6/97		B
	TR	2/98	8/98			MTM	2/7/98	4/30/98	B		ATSOT	11/6/97	4/30/98	A
Halifax	DIA	1/23/98	5/19/98	B	Louisville	Alaska	1/15/98	5/6/98	B		Beavers			S
	LS	3/20/98	5/19/98	B		MOF	1/15/98	5/6/98	A		BP	11/6/97		B
	T40	3/20/98	5/19/98	A	Lubbock	Everest	4/18/98	9/5/98			Everest	3/98	9/10/98	
Hampton	Everest	3/24/98	9/23/98	A		MTM	8/1/97				GC	11/6/97		B
	MOF	1/15/98	5/27/98	B										
	MTM	1/15/98	4/1/98	A										
Hastings	Africa	11/25/97	6/8/98	A										
	Antarc			S										
	DIS			S										
	Everest	3/23/98	9/21/98	A										
	FOK			S										
Hong Kong	SE	2/10/98		A										
Honolulu DCI	HH	12/2/91		A										
	ROF	1/18/94		B										
	T40	2/1/98		B										
	Whales	1/15/97		B										
Houston MNS	Everest	3/6/98	9/30/98	A										
	Whales	11/26/97	5/1/98	A										
Houston SCH	MTM	6/28/97	7/98											
Huntsville	CV			B										
	DIS			A										
Hutchinson	DIA			S										
	DIS			S										
	Everest	3/12/98	9/98	A										
	LS			S										
	MOF	3/12/98	5/22/98	B										
Indianapolis CMI	Africa	1/30/98	5/21/98											
Indianapolis WR	L5		4/1/98											
	MTM	8/7/97												
	SSpdwy	4/2/98												
	WOC	2/98	5/98											
Irvine	Everest	3/6/98												
Jersey City	MOF	4/98		A										
Kagoshima	Alaska	10/1/97	9/30/98	A										
Kansas City Zoo	Everest	3/14/98	5/98	A										



Mysteries of Egypt will premiere in May at the Canadian Museum of Civilization.

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
	Imagine	11/27/97				TR	10/97	4/98	A		L5	3/1/98	2/28/99	B
	LB	11/27/97			Puebla	Everest	4/15/98				TR	7/97	7/98	A
	LS	11/6/97		B	Quebec	Amazon	2/24/98	6/22/98	B	Syracuse	Everest	4/30/98	11/1/98	
	MOTM	11/6/97		B		ATSOT	2/24/98	6/22/98	E		Speed	2/28/98	8/31/98	
	ROF	11/6/97		B		IA	2/24/98	6/22/98	E		TTL	10/15/97	4/30/98	
	SC	11/6/97		E		TR	2/24/98	6/22/98	A	Taejon Earth	SI	7/1/97	6/30/99	A
	SE	11/6/97		E	Regina	Everest	3/11/98	6/10/98		Taejon Sci	LB	7/1/97	6/30/99	
	SFTGS	11/6/97		E		MTM	5/23/97	4/98	A	Taipei MCRC	Alaska	1/98	7/98	
	Whales	11/6/97		B		SSpdwy	6/15/97	6/15/98	A	Tampa	GC	3/27/98	5/21/98	B
	Yell	11/6/97		B	Richmond	Alaska	12/5/97	4/3/98	A		TF	3/27/98	5/21/98	A
Myrtle Beach	CV	4/1/98	5/31/98	B		Alaska	4/4/98	8/6/98	B	Tempe	Everest	3/5/98	7/4/98	
	GAW	1/1/98	5/31/98	E		Everest	4/4/98	9/7/98	A		ITD	3/5/98		
	TR	1/4/98	5/23/98	A		MOF	12/6/97	4/3/98	B	Tianjin	Africa	1/1/98	12/31/98	
	Whales	4/1/98	4/30/98	B		TTL	4/6/98	5/10/98	B		MOTM	5/97	4/98	
Nagano Hot	SSymph	10/96	12/98	A	Rochester	SSpdwy	3/10/98	12/31/98		Tijuana	SC	8/16/97	5/30/98	
Nagoya OT	Alaska	4/1/98	3/31/99	A	Rotterdam	Amazon	12/11/97	6/10/98			SSpdwy	4/4/98	9/30/98	
Neuilly	Everest	4/1/98	7/31/98			Everest	4/23/98	4/22/99			TR	2/98	8/98	
New York AMNH	T40	1/20/98	5/20/98		Saint Augustine	Everest	4/15/98	11/99		Tokyo ACM	Alaska	4/1/98	9/30/98	A
	Whales	10/11/97	4/11/98	A	Saint Louis Arch	GAW	3/3/97	3/2/99	A	Tokyo IMAX	TR	11/97	5/98	
New York Sony	ATSOT			B	Saint Louis SC	GP	2/98	8/98		Toronto OP	TR	3/6/98	9/98	A
	Everest	3/5/98	6/4/98		Saint Paul	GP	2/7/98	6/98	A		Whales	9/15/97	9/98	
	HD	5/9/97	5/9/98		San Antonio	Alamo	1/88	12/99	A	Toronto OSC	TR	3/6/98	9/98	A
Niagara	Niagara	1/96	12/98	A	San Diego	Alaska	3/6/98	6/30/98	B	Valencia Spn	TR	3/98		
Norfolk	LS	6/1/94		A		Everest	3/6/98	9/30/98	A	Vancouver CN	Africa	3/6/98	4/30/98	B
Norwalk	Alaska	1/1/98	6/18/98	A	San Simeon	EC			A		Alaska	4/10/98	6/30/98	B
	HBIP	1/1/98	6/18/98	E	Santa Clara	MTM	3/28/98	11/1/98	A		LB	4/10/98	6/30/98	B
	T90	1/1/98	6/18/98	E	Sanuki	Alaska	4/1/98	9/30/98	A		TR	3/6/98	4/30/98	A
Ohta Sambe	Alaska	4/1/98	9/30/98	A	Scottsdale	Everest	3/5/98	7/4/98		Vancouver SW	CV	11/18/96	11/7/98	B
Omiya	MTM	3/14/98	9/6/98	A	Seattle Omni	EMSH			A		Everest	3/6/98	11/5/98	A
Ontario Edw	ITD	11/26/97	12/30/99	B		LS	11/10/95	11/9/00	B		LS			S
Ontario Mills	Africa	2/6/98	6/5/98			T40	2/13/98		B		SSpdwy			S
	SSpdwy	3/21/98	4/30/98		Seattle PSC	Alaska	12/10/97	9/7/98		Vantaa	TRF	1/9/97	8/30/98	A
Orlando OSC	Africa	3/15/98	7/31/98	B		MTM	3/1/98	9/30/98		Vienna	Africa	4/98	6/98	F
	Everest	3/11/98	7/31/98	A	Sedona	Sedona	3/28/98	10/31/98	A		Amazon	1/9/98	6/30/98	A
Osaka SM	HD	1/1/98	5/31/98	A	Seoul	SE	11/8/97	5/7/98	A		Everest	4/3/98		A
	SSpdwy	12/2/97			Seville	Africa	10/16/97	6/15/98	S	Vila Franca	FP	5/10/97	5/10/98	A
Osaka ST	Alaska	11/1/97	5/31/98	A		TTL	10/1/97	4/30/98			SOLOE	11/20/97	11/20/98	
Oslo	Everest	4/1/98	4/30/99		Shima	VLBP	1/96	12/98		Virginia Beach	FMHG	6/16/97		
Oulu	LS	4/28/97	4/27/98		Singapore SC	Everest	3/7/98	8/31/98	A	Warner Robins	Flyers	7/92		A
Paris Def	ATSOT	1/98		B	Sinsheim	ATSOT	9/12/97	8/31/98	A		TF	7/92		A
	BP	1/1/98	4/29/98	B		ITD	4/28/96		B	Wash NASM	CV	8/8/96		A
	Everest	3/11/98	11/3/98	A		L5	10/20/96		B		Everest	3/5/98	12/31/98	E
Paris Geo	Everest	3/11/98	9/10/99			LB	11/3/97		B		SE	10/31/97	4/30/98	E
	SSpdwy	11/97	4/30/98			WOC	2/21/98				TF	7/1/76	12/31/99	A
Pensacola	Everest	3/6/98	12/31/98		Speyer Dome	DIS	8/2/97		B	Winnipeg	Africa	8/20/97	12/31/98	
	MOF	11/8/96		A		LS	11/14/97		B		Amazon	3/1/98	6/30/98	B
Perth	Africa	12/20/97		B		MOF	12/5/97	4/4/98	A		Beavers	3/6/98	6/30/98	B
	Alaska	1/98	4/98	A		ROF	8/2/97		B		Everest	3/11/98	7/10/98	A
	CV	2/1/97	6/30/98	B	Speyer Imax	Amazon	11/14/97			Xalapa	LS	11/1/97	10/30/98	A
	RSATM	11/5/97	4/4/98	E		BP	5/19/95		B	Yellowstone	Yell	10/16/97	4/30/98	A
	SSpdwy	9/1/97	5/30/98			Everest	4/2/98	12/10/98	A	Yunelin Hsien 1	Beavers	1/1/98	2/28/99	
Philadelphia	Everest	4/3/98	9/7/98			GC	5/19/95		B	Zion	Alaska	4/1/98	8/21/98	B
	SC	1/30/98	6/19/98	A		SSpdwy	4/2/98		B		ZC	4/1/98	10/31/98	A
	TR	10/7/97		B		SSpdwy	11/14/97	4/1/98	A					
Phoenix	GAW	11/15/97	5/15/98	A		Whales	6/27/97		A					
	TBAA	10/4/97		B	Spokane	Everest	4/4/98	9/15/98						
Pittsburgh	MOF	12/12/97	5/14/98	A	Stockholm	Amazon	3/6/98	11/14/98	B					
	Whales	12/12/97	5/14/98	E		Everest	3/25/98	9/10/98						
Poitiers Imax	Alaska	2/98	11/98	A	Sudbury	Africa			S					
Poitiers MC	FITS	2/97	11/98	A		LS	2/16/98	6/18/98	A					
Poitiers Omni	MTM	2/98	11/98			SC	2/16/98		B					
Poitiers Solido	ITD	2/98	11/98	A	Sydney	Amazon	2/98	7/98						
Portland	LS	4/1/97	10/1/98			ATSOT	3/15/98	9/98						
	MOF	1/1/98	11/20/98	B		Everest	3/15/98							
	SSpdwy	2/1/98	7/31/98			ITD	3/1/98	2/28/99	B					

April 1998 Bookings Count

389 bookings of 66 films

New Theaters

Opening between January 1 and July 31, 1998

#	Film	#	Film	#	Film	Short Name	Theater	Country	Mfr	Fmt	Type	Open
59	Everest	5	ROF	1	FEOC	Valencia	L'Hemisferic	Spain	IMAX	1570		1/98
25	Africa	5	T40	1	FITS	Halifax	Empire 12 Cinemas	Canada	IMAX	1570	3D	1/23/98
23	Alaska	5	TTL	1	Flyers	Los Angeles	California Science Center	USA	IMAX	1570	3D	2/7/98
19	SSpdwy	4	GAW	1	FMHG	Tempe	Arizona Mills Mall	USA	IMAX	1570	3D	3/5/98
19	TR	4	HD	1	FOTA	Nyack	Nyack IMAX Theater	USA	IMAX	1570	3D	3/98
17	MTM	4	MOTM	1	FP	Dusseldorf	Dusseldorf IMAX Filmtheatre	Germany	IMAX	1570	3D	3/98
16	LS	4	SOLOE	1	HBIP	Melbourne	Melbourne IMAX Theater	Australia	IMAX	1570	3D	3/15/98
13	ITD	3	DIA	1	Heart	Sedona	SuperMax Theater	USA	Strong	870		3/28/98
11	Amazon	3	GP	1	HH	Neuilly	Montpelier IMAX Theatre	France	IMAX	1570		4/98
11	ATSOT	3	SFTGS	1	IA	Bogota	Bogota Science Center	Colombia	Iwerks	870		4/98
11	MOF	2	Antarc	1	Niagara	Oslo	Linstow Eiendom	Norway				4/98
11	Whales	2	FOK	1	Ozarks	Orlando Muv	Muvico Pointe Orlando	USA	IMAX	1570	3D	4/98
8	CV	2	Imagine	1	PO	Adelaide	Adelaide IMAX Theatre	Australia	IMAX	1570	3D	4/15/98
8	DIS	2	MG	1	RSATM	Gatlinburg	Gatlinburg Giant Screen	USA	Hi-Tech			5/98
8	SE	2	SI	1	Sedona	Dublin	Parnell Centre	Ireland	IMAX	1570		5/15/98
7	SC	2	T90	1	Speed	Saint Augustine	World Golf Village	USA	IMAX	1570		5/19/98
6	Beavers	2	TRF	1	SSymph	Valencia CA	Edwards IMAX Theater	USA	IMAX	1570	3D	6/98
6	GC	2	Yell	1	TBAA	Victoria	Royal B.C. Museum	Canada	IMAX	1570		6/27/98
6	L5	2	ZC	1	VLBP	Bangkok	Bangkok IMAX Theatre	Thailand	IMAX	1570	3D	7/98
6	TF	1	Alamo	1	WATE	Birmingham	Discovery 2000, Inc.	USA	IMAX	1570		7/98
6	WOC	1	Discov									
5	BP	1	EC									
5	LB	1	EMSH									

Key to Film Abbreviations

Film	Title	Year	Fmt	Dist	Film	Title	Year	Fmt	Dist
Africa	Africa: the Serengeti	1994		HMNS	LB	Last Buffalo	1990	3D	IMAX
Alamo	Alamo: The Price of Freedom	1988		MFF	LS	Living Sea	1994		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS	MG	Mountain Gorilla	1992		IMAX
Amazon	Amazon	1997		MFF	MOF	Magic of Flight	1997		MFF
Antarc	Antarctica	1991		MSI	MOTM	Mystery of the Maya	1995		NFBC
ATSOT	Across the Sea of Time	1995	3D	SPC	MTM	Mission to Mir	1997		IMAX
Beavers	Beavers	1988		SLC	Niagara	Niagara	1987		DCI
BP	Blue Planet	1990		IMAX	Ozarks	Ozarks: Legacy and Legend	1993		IMAX
CV	Cosmic Voyage	1996		IMAX	PO	Polynesian Odyssey	1991		PCC
DIA	Dream is Alive, The	1985		IMAX	ROF	Ring of Fire	1991		SMM
DIS	Destiny in Space	1993		IMAX	RSATM	Rolling Stones: At the Max	1991		IMAX
Discov	Discoverers, The	1993		MFF	SC	Storm Chasers	1995		MFF
EC	Enchanted Castle	1996	870	DCI	SE	Special Effects	1996		IMAX
EMSH	Eruption of Mount St. Helens	1980		GFC	Sedona	Sedona: The Spirit of Wonder	1998	870	
Everest	Everest	1998		MFF	SFTGS	Search for the Great Sharks	1992		SMM
FEOC	First Emperor of China	1989		NFBC	SI	Survival Island	1995		IMAX
FITS	Flowers in the Sky	1990	MC	IMAX	SOLOE	Secret of Life on Earth	1996		IMAX
Flyers	Flyers	1982		MFF	Speed	Speed	1984		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX	SSpdwy	Super Speedway	1997		SLC
FOK	Fires of Kuwait	1992		IMAX	SSymph	Shinsyu Symphony	1995		DT
FOTA	Flight of the Aquanaut	1992		SLC	T40	Titanica (short)	1992		IMAX
FP	Flower Planet	1994		DCI	T90	Titanica (long)	1992		IMAX
GAW	Great American West	1996		JQH	TBAA	To Be An Astronaut	1992	870	DCI
GC	Grand Canyon: The Hidden Secrets	1985		DCI	TF	To Fly!	1976		MFF
GP	Greatest Places	1998		SMM	TR	Thrill Ride	1997		SPC
HBIP	Hawaii, Born in Paradise			DCI	TRF	Tropical Rain Forest	1992		SMM
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX	TTL	To The Limit	1989		MFF
Heart	Heartsong	1994	870	DW	VLBP	Viva La Blanca Paloma	1994		DT
HH	Hidden Hawaii	1992		DCI	WATE	Wild Australia: The Edge	1997		BSF
IA	Island Adventure	1996		IA	Whales	Whales	1997		DCI
Imagine	Imagine	1994	3D	IMAX	WOC	Wings of Courage	1994	3D	SPC
ITD	Into the Deep	1994	3D	IMAX	Yell	Yellowstone	1994		DCI
L5	L5: The First City in Space	1996	3D	IMAX	ZC	Zion Canyon	1994		MMSI

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SHORTS

Mark Twain's America stands pat

After testing a number of alternate titles, Sony Pictures Classics will release *Mark Twain's America* under that name in May. Sources at SPC had told *MaxImage!* early in the year that a name change was being planned, but focus groups and audience testing in New York turned up no better title for the 3D Stephen Low film.

At 3D theaters the film will be called *Mark Twain's America in 3D*, and separate campaigns are being developed for the 3D and 2D markets. As we went to press, the exact release date in May had not been set, nor had the world premiere location been announced.

Titanica 'inspired' Titanic

Many LF insiders experienced *déjà vu* while watching the mother of all blockbusters, James Cameron's *Titanic*, because scenes at the wreck site on the bottom of the Atlantic were quite similar to shots in **Stephen Low's** *Titanica* (although not as big). According to an article in the *Montreal Gazette* by Brendan Kelly, that is no coincidence: Cameron was encouraged by the earlier work to proceed with his movie. After attending the world premiere of Low's film, he told Low and producer **Pietro Serapiglia** that *Titanica* showed him that it was possible to get dramatic footage of the remains of the mighty ship. Cameron went on to use the same research vessel and twin mini-subbs Low had used to light and shoot *Titanic*.

Low and Serapiglia are gratified by Cameron's success: *Titanic* has spurred a flurry of new bookings for *Titanica*.

The Way to B in Munich

German filmmaker and fashion designer **Willy Bogner** screened *The Way to B*, a 23-minute, 15/70 film promoting his latest winter fashions, to a celebrity audience in Munich on February 1 and 2. The film featured former Olympic champions, in Bogner designs, playing hide-and-seek on skis in the High Alps, as photographed by Bogner himself.

Imax's **David Keighley** told the **Euromax Filmmakers Symposium** in

Brussels that the picture went from first day of shooting to screening the answer print in Munich in 24 days. Bogner edited and mixed the film in Toronto.

Bogner's previous (non-LF) films include *Fire, Ice, and Dynamite* (1990) with Roger Moore, and his clothing designs have included uniforms for the German Olympic team. Bogner says that he considers *The Way to B* to be preparation for an LF film he hopes to make for Expo 2000 in Hannover, Germany.



Africa's Elephant Kingdom

AEK to premiere at CSC

The world premiere of *Africa's Elephant Kingdom* from **Discovery Channel Pictures** will be held at the **California Science Center** in Los Angeles on Friday, May 1. The film, the first LF production from DCP, was written, produced, and directed by **Michael Caulfield**, photographed by **Tom Cowan**, and narrated by **Avery Brooks** (*Deep Space Nine*). Executive producer was **Tim Cowling**.

8/70 Theater in Sedona, AZ opens

The **SuperMax Theater**, a 243-seat 8/70 house with a 40 x 50 foot (12 x 15 meter) screen, opened on March 28 in Sedona, AZ. **Chuck and Dave Swartwout** of **Swartwout Enterprises** developed the theater and produced its 33-minute destination film, *Sedona: the Spirit of Wonder*. The film was directed by **Francis Grumman** and scored by **Kurt Bestor** (*The Great American West*). The theater is equipped with a **Ballantyne/Strong** 8/70 projector and **DTS** digital sound system.

T2-3D in EITTD

nWave Pictures' Ben Stassen announced at the **Euromax Filmmakers Symposium** in Brussels that nWave had concluded negotiations with Universal Studios to include two and a half minutes of Universal's *Terminator 2-3D* ride film in *Encounter in the Third Dimension*, due out this fall. The clip, which represents about one quarter of the entire T2-3D experience, will be used in a segment of the film that outlines the history of 3D filmmaking.

8/70 boom at ShoWest

Reports from **ShoWest**, the annual west coast conference of the **National Association of Theater Owners**, which was held in Las Vegas in early March, indicate that most of the major conventional projector makers introduced 8/70 models. **Ballantyne/Strong**, **Christie**, **Cinema Film Systems/Rentec**, and **Hi-Tech** (now **MegaMax**, see page 5) all demoed LF systems. **Imax Corporation** did not have a presence on the trade show floor, but gave behind-the-scenes tours of its *Race for Atlantis* ridefilm at **Caesar's Palace** to invited guests.

NIST grants for digital video nets

The U.S. National Institute of Standards and Technology (NIST) is soliciting proposals under its focused program competition, Digital Video in Information Networks. A total of approximately US\$82 million will be awarded to "sustained, high-risk research and development" projects that will "accelerate the emergence of compelling digital video applications for business and personal use. Proposals in the following three Digital Video technical areas are particularly welcome: 1) Deploying Advanced Television, 2) Interactive Digital Video and 3) Extending Digital Video." The deadline for submissions is Wednesday, April 22, 1998.

For more information, visit the NIST Web site at www.atp.nist.gov or call David Hermreck at (800) 287-3863 or (301) 975-4328 for a proposal preparation kit.